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recounted this anecdote to each. It was very moving.

Q: During your travels and your shooting sprees, you always capture the instant scene with some photos. What is your favorite camera, your magic lens?

Taking pictures during my travels -often when I am looking for film landscape or locations, allows me to feed my work as an artist. Most of the time I work in medium format, using analog photography, with my trusted Hasselblad 203 FE camera with a 110 mm lens. This format, besides its legendary quality, allows me to pause and think in order to take genuine pictures that help me capture the soul and essence of the place. This pure research work is then used as a “sketch” for filming, before being edited or developed, eventually.

Q: In this Zink exclusive, you unveil your photoshoot during the filming of “Color Riche” in which the 7 supermodels and muses of L'Oréal become your actresses. How did you guide them on this monochrome shoot?

L'Oréal Paris wanted a major film that would celebrate the art of makeup through color. The idea was to create a sensual film symbolically depicting the elements and the process of manufacturing makeup products... As it is often the case for this type of film, I worked in a very intuitive way. To stage the muses -Lara Stone, Karlie Kloss, Luma Gothe, Bianca Balti, Doutzen Kroes, Lyia Kebede, Natasha Poly- we designed quite

a surreal monochrome decorum, which revisited the L'Oréal Paris codes through contemporary art. The girls loved it! I must pay tribute to Cyril Chapuy, President of L'Oréal Paris, Maïthé Wintherheimer, the creative director and Titem Mouici, McCann Ericsson TV producer, for walking with me on this road and supporting this experimental approach. The film has just been given a “New York Festival Award” in the category “Best Cinematography”, which is rare for a film on beauty.

Q: Emotions and sensitivity are omnipresent in your work; kindly unveil one of your technical tricks to bring the picture to life.

My work is definitely a more emotional and sensitive approach since I favor a fragmented vision, which is certainly more suggestive than a frontal representation of reality. This approach promotes the emotional immersion of the viewer. It touches on the intimate, sometimes verging on the borders of abstraction. It is about proposing spaces of uncertainties that offer to the mind the possibility to reclaim the place or time. Emotions, but also poetry, whether visual or literary, are a wonderful universal language, whose evocative power and universality are unmatched to me. This is certainly a driving force in my work as an artist and director. The art critic Zoe Balthus, who has written abundantly on my work, chose a beautiful poem by Marina Tsvetaeva “Eurydice to Orpheus,” to accompany my most recent art exhibition at the MAMM (Multimedia Art Museum) in Moscow in March 2015.



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Q: Your projects are often confidential, are we entitled to one exclusive release?

As part of my work as a visual artist, I have just opened a major exhibition entitled FLASHBACK at the Contemporary Art Centre of the Couvent des Minimes in Perpignan. For the first time, I display more than 100 items of art work, experimental films and photographs. More than a retrospective, it is rather an “inventory of my artistic work”, with new series never before revealed, such as the SANDMAN or CREATURES series, which is a work in progress on the organic and animal world.

The memory, the human body, identity ... These are the recurrent themes I continue to explore ... I think the emotion related to memory often comes from a limited recollection. A sound, a smell, a texture, brightness of light can generate around them powerful resonance fields that result in synesthetic shapes. In the same vein, I will participate next June in the NARCISSE exhibition at the Contemporary Walter Benjamin Art Center from June 27 to September 27, 2015, next to great names of contemporary art such as Miquel Barcelo, Nan Goldin Sophie Calle, Andy Wahrol, Christian Boltanski, Dieter Appelt, etc.

Q: Your wife, supermodel Inna Zobova, was often your muse; what are your other sources of inspiration?

Inna is extraordinary. Of course, I have a lot of pleasure and am

lucky to be able to work with her over the years, as an actress and model. We do in average a movie or a photo project every year, which allows us to spend time together, at least (Laughs). She has now added a string to her bow since she is a designer for the luxury brand INNANGELO. She creates, among other things, splendidly beautiful scarves. Together we are committed to the great foundation The Heart Fund, whose cause is linked to cardiac problems in poor countries, and finds a deep echo in the personal trajectory of Inna. Indeed, she owes her life to a major heart surgery she underwent when she was a child. I recently made a short film that reflects her experience and Peter Lindbergh shot the pictures of that campaign.